



## Opera in Azerbaijan. Mugam operas

Maharramova İğarə

Azerbaijan, Nakchivan city,

Head of Musical Studies and Methodics

Department of Nakchivan State University

[igare@hotmail.com](mailto:igare@hotmail.com)

---

DOI:dx.10.1353/mlt.2018.928

### Abstract

The way of development of the Azerbaijani opera, joining the movement of the European opera, was characterized by certain characteristics of national qualities played by national qualities. At all stages of the development of the opera of Azerbaijan, composers closely interact with national traditions, enriched the traditional genre with individual qualities of national music, thus expressing their freedom in the internal intonation of the classical opera genre. Composers of Azerbaijan classic opera model, this genre has been able to develop the process of enriching the national style with its originality (keeping all its shapes and components as well as its specificity). The presented article is about the creation and creation of the first (mugham) operas in Azerbaijan. The article deals with the various genres of Azerbaijan operas, and specific features of mugam operas, which are not analogous to the world. It is noted that the crisis in the opera genre at the end of the twentieth century has, to some extent, affected Azerbaijan as well as in all countries. Our composers started to apply less often to this genre. At present, almost genre of opera is beyond the curiosity of our composers' attention. These and many other questions should draw the attention of researchers and direct their attention to the opera, which gave life to

*various serious and democratic genres of our art and played an important role in the development of our national music.*

**Keywords :** national music, classical opera, mugam-opera, genre, style, drama, folk creativity, tradition.

In our time, many issues in the field of art are revised, and artists search for new topics and issues of life. These searches are also performed in the field of music-scene genres. The importance of operas in our composers' work, the solution of the problems facing the authors of stage music, the characterization of the important role of opera works in our musical culture determine the relevance of the subject.

Naturally, the Azerbaijani opera could not have been short of a breakthrough in the development and creative search of Western composers. But Azerbaijani composers have made some progress in this area. Along with brilliant works such as "Koroglu" and "Sevil" operas, there are a number of operas that attract attention with certain genre and style qualities, regardless of the level of talent of the composers. it is.

The crisis in the opera genre in all countries at the end of the twentieth century has, to some extent, affected Azerbaijan. Our composers started to apply less often to this genre. At present, almost genre of opera is beyond the curiosity of our composers' atten-

tion. This may well be due to changes in public-political and social life.

In our opinion, these and many other questions should draw the attention of researchers and direct their attention to the opera, which has given life to various serious and democratic genres of our art and played an important role in the development of our national music.

Every stage, every national environment, and artists living in every society reflect the surrounding world as they imagine themselves, as they think themselves to solve the problems of their age. So, new topics, new content and, of course, new quality tools are created. This is a reflection of a legitimate process because life itself is constantly calling for new issues and problems and calling artists to deal with these problems.

Contemporary music studies must strive to reflect the full development of the entire history of the opera art to our day. An attempt to explain the uniqueness of the classic opera art heritage, her artistic identity and the developmental principles of unity are one of the important conditions for

shaping different attitudes toward this art.

Object of research. Tedqiqat in Azerbaijan as an object of study of the main roads from the development of the national opera art. Studying the creativity of the outstanding composers of the national composers' school in the context of the Azerbaijani art of independent art is the focus of the research.

The research is based on the works of the Azerbaijani composers, their genre features, and the artistic expression of their artistic expression.

The material of the research. The article has been used as an example of research by the works of the Azerbaijani composers.

Purpose and tasks of the research. The main goal of the study is to study the phases of the art of the Republic of Azerbaijan, to reveal the essential features of this genre and the trends of development. Ahead of this goal, one task is to be pursued:

To consider the whole development path from the beginning of the 20th century to the beginning of XXI century;

When evaluating the process of mastering the classical opera genre on the national stage by composers, it is important to note the role and importance of each work on this im-

portant historical track. For this purpose, it is important to analyze the musical language of operas that are of particular importance, to pay special attention to such important components as genre, shape, melody, rhythm, harmony, polyphony and structure;

Identify the role, importance and impact of national traditions in each opera. Pay attention to the forms of use of folk music genres in different periods of dynamic development, as well as the intonation environment and the role of mugam;

When considering Mugham operas, pay attention to the traditions of mugham operas in the next generation of modern operas in the genre's new stage of development;

Framework of the historical opera genre, reflecting historical-heroic issues Identify genres and styles in the analysis of operas belonging to the chest;

Characterize the works created in the Song opera genre in terms of "fate of the hero and the fate of the people";

To analyze the features of the musical language of modern operas;

The study of genre diversity and synthesis of genres in the opera emerged in the 1950s and 1990s;

Characterize the forms of the liberty-minded thinking of mugham, which forms the basis of modality and

national musical thinking in the national identity of the Azerbaijani operators.

The theme of the topic development. The study of the nature of the Azerbaijani language and the characteristics of style are among the issues attracted by the musicians. This theme has been developed by some of the musical artists, as well as the musicians, who contributed to the accompaniment of the songwriters.

Some of the researchers' perspectives and content are reflected in the development of the Azerbaijani civilization. Among them are the music of the Azerbaijan Republic. The developed way of regarding research, reflecting activity of teatrın name of the parent in

Most researchers from Sulaymaniyah Qasimova are devoted to the analysis of the achievements of Azerbaijani composers. Among them, the two-volume "Successful Composers of the South Azerbaijani Composers" (129, 130), in his research, the author directed his attention to the classical events of the 1930s, as well as the operas created in the 1940s and 1950s, beginning with the early 20th century.

S. Qasimova's book "From the history of Azerbaijan and the Balkans (1908-1988)" (131) presents the achievements of the Azerbaijani music

industry for over 80 years, the works and the essence of the works, the essence and the essence of the development of the epic and cultural heritage.

The stage of development and evolution of music in Azerbaijan is illustrated in the book "The Music of the Civilization of Azerbaijan" (121). Here, the authors - Elmira Abbasova, Ludmila Kraagacheva, Solmaz Qasimova, Naila Mihdiyeva, Aida Tugiza - have developed a culture of development of the music culture of Azerbaijan during the great era from the ancient times to the twentieth century. At the same time, the field of musical culture was studied in the 20th century - Opeere's genius, ophéra tale and ophéra performance, as well as Uzeyir Hacıbaylı and Muslim Magogayen's novelty.

From this type of research, Elmira Abbasova and Gubad Qasimov's works "The Scenes of Musical Art of Sowet Azerbaijan (1920-1956)" (107) show that, along with other areas of the Azerbaijani musical culture, the development of the opera genre was also enlightened.

A. Badalbeyli and Gubad Qasimovun "registered to MFAhundov Azerbaijan State Opera and Balet teatri ordenli Lenin" (111) Guide in the name of the parent yarısında XX century history of development of the Opera and

balet teatrının etdirerek is established and imposed tamasaya works, informs about the Opera ifacıları.

Application of the issue and the development of the Farah Eliyeva's "XX century Azerbaijani music; historical and zamanla face-to-face" (30) works in the notes we need here that the author of the XX century yarısında Azerbaijani music, culture, history developed path illuminating the Azerbaijani operasının established, prosesini consistent acıqlamış, musiqisunaslıqda has been informed by the Ophiolacies.

Compared to the creativity and creativity of composers, the works of monographs, their contents and dramaturgia, and the analysis of the features of the musical language are reflected in the monographs. In this regard, particularly, Uzeyir Hacıbeyli's novelty has been widely studied in music art. Elmira Abbasov (100; 101), Ashraf Abbasov (103), Izabella Abezgauz (104), Zemfira Gafarova (132) and other musicians should be noted. Among them are Kamal Ismayilov (123), Aida Tugizade (153), Valide Sharifova-Alikhanov (156), Imruz Afandiyev (158; 159), Jamila Hasanova (46; 50), Shahla Hasanova (78) Aida Huseynovna (54; 55), Gulzar Mahmudova (142), Sardar Farajov (40) and others.

Along with the works related to the development of the art of Opera musiqisunaslıq in Azerbaijan, senetkarların hatire records, and kitabları meqale teatrsunasların scientific publications as well as numerous Internet materials is also different eras tamaraları Opera and Opera, are attracting attention as a source of rich information about the ifacıları.

The scientific novelty of the research is that the remarkable opera works in Azerbaijan were first studied in terms of historical development within the framework of the single development of the thesis, at the same time, these genres and styles of operas, the context of the European opera art and the current position are well thought out. The importance of each work is emphasized in a complex process such as the development. The use of this or other folk music genre, by specifying the role of folk music in opera works. At the same time, the role of mugham, which has a significant influence on the national music style, is determined.

In the article, for the first time since the beginning of the 20th century up to the beginning of XXI century, the process of development of the century of independence of Azerbaijan was investigated in stages, the works of the works of national musical culture are

reflected in the national musical culture, genre and style characteristics of the works of the Azerbaijan composers.

Methodological basis of the research. During the research, it has been utilized to clarify, cope with, and use comparative analysis. The methodological parameters that have emerged in the study of Azerbaijani music have been the basis of our philosophy.

From the musicians of Azerbaijan - Khurshid Agaev, Elmira Abbaosova , Izabella Abezgauz, Afrasiab Badalbeyli, Imruz Afandiyev, Mammadsala Ismayilov, Gamer Ismayilov, Ludmila Karaagicevna, Soulmaz Qasimova, Zemfira Gafarova, Rena Mammado and Zeimfira Saparovo, Aida Tugizade, Ramiz Zohrabov and others, to the Azerbaijan Republic, composer Theoretical and methodological works of the researchers, the dissertation or else the specific provisions of this law were used.

The methodological basis of the research, as well as historians of the world of opera and his theorists - in his research works, the opera genre, opera art qi BVA safyev, LAMa, a prominent researcher based on Qi methodology Zel, S.Skrebkov, BMYarustovski, M.Dushkin and others.

All of this has played an important role in the development of the methodology of the research. During the study of the operas, it is important to look at the development of opera art of Azerbaijan in the context of the historical development of the entire Azerbaijani art and the entire Soviet Union as a whole. It involves parallels between them and other genres of artistic creativity.

#### Discussing

For many years, non-musical concepts have been used to identify features of the 20th century opera drama. Composer In many cases, profits were fought to bring the opera to a dramatic theater, because it was regarded as an area far beyond the formal genre, with greater opportunities to embody real life.

Many composers at different times tried to make the events of the opera scene more mobile, free, and dynamic, so that people can think and act as musicians play in the real world. Drama and Comedy In the novels and narratives, this degree of conformity is high, it is clear, that is, the operas it should also be based on them. This is exactly what the opinions of many opera authors who have made this match.

From this point of view, it is not surprising that there are some operas

in Azerbaijan which carry genres of basic literary sources.

The opera "Koroglu" by Uzeyir Hajibeyli from this category is the opera "Vatan" by Gara Garayev and Covdat Hajiye. The opera-report by Suleyman Alasgarov "Bahadur and Sona", Fikret Amirov's opera "Sevil" is a lyric drama (written on the basis of plays) about modern life, Zirkir Bagirov's opera "Aygun" is a lyrical narrative about modern life, written by Ibrahim Mammadov Fuller and Alabash opera, algebraic opera opera, Mammad Guliyev's "Deceived Stars" opera masque theater (MFAxundzade "Nizami" by Afrasiyab Badalbeyli, "Vagif" by Ramiz Mustafayev and "Natavan" by Vasif Adigozalov are historical-biographical musical-scene works related to the images of great poets, life changes, struggle for independence.

Such trends expand the capabilities of composers in the selection of musical instruments; authors engage in expressing dramaturgical issues in the most unexpected contradictions and conflicts.

Azerbaijani composers Muslim Magomayev, Uzeyir Hajibeyli managed to incorporate classical traditions into the national style and to introduce their folk music (songs, dances, mugams, etc.) within the classic norms.

Thus, this process took place in a synthetic way. Folk music and national traditions were merged with popular European law and musical forms. The composers took away the features of the national music, and adapted them to the known opera forms.

We would like to remind that it was natural that the music culture of the Russian Empire, which was politically and socially dependent, was in the development of the opera art of that period. The musical art of the Soviet state (Moscow) was a kind of orientation. But some Azerbaijani cultural figures are Moscow and Lenin. Despite being trained by renowned artists of the Qradin (St. Petersburg), Azerbaijan has managed to preserve the uniqueness of the musical culture.

Creative tradition of genius composers such as P. Tchaikovsky, M. Musorgsky, A. Borodin, N. Rimsky-Korsakov, S. Rakhmaninov, later D. Shostakovic, S. Prokofiev. Of course, it was a great school for Azerbaijani composers. Our composers were able to learn from their heritage and continue their traditions, avoiding the influence of new stylish antirealist movements in Russia and other countries, especially in the field of opera.

The authors of the first European-type operas in Azerbaijan were able to communicate musical-scene embodi-

ment of the individual features of the masses and typical characters in their works. This is very important, because in these works the psychological depth of the musical character of the heroes of the operas has become an important tradition. In other words, every hero of the opera has already had individual musical character written by the composer without singing mugam on the stage. The psychological functioning of the heroes summarize contradictions and incidents presented in mugham monologues led to progress towards the concrete-personalized embodiment of multidimensional content.

The synthesis of musical sources, the intonation roots of traditional folk music, classical opera music, enriched by popular songs and modern lexicon - all these were the historical services of Uzeir Hajibeyli's "Koroglu" opera. This synthesis adds to the uniqueness of the style of the Azerbaijani opera.

Thus, from the beginning of the 20th century mugham opera, from the operas to the beginning of the XXI century, the Azerbaijani opera has been a great way and has been enriched with works of various theme and colorful genres.

1. "Nargiz" (Muslim Magomayev), the "slogan opera" written on the first modern theme in the 1930s;

2. The opera written in the genre of heroic genre - "Koroglu" (Uzeyir Hajibeyli);

3. The opera written on modern military theme - "Vatan" (Gara Garayev and Covdat Hajiyev);

4. Lirik operas with modern themes - "Sevil" (Fikret Amirov), "Aygun" (Zakir Bagirov). Besides, the opera on the modern theme of the life of the people living abroad - "Azad" (Jahangir Jahangirov).

5. Lyric operas ("Vagif" - Ramiz Mustafayev), enriched with history and patriotism.

6. Using the classic and modern technologies, mugham is a new type of mugham opera, which continues the traditions of the mugham with new artistic qualities, such as "Bride's Rock" (Shafiga Akhundova), "The Fate of the Lady" (Jahangir Jahangirov), "Legend of the White Rider" (Firangiz Alizadeh) rock opera has occurred.

Enrichment of the national opera with new genres should also be noted. This is a representation-opera or opera-allegory "Fox and Alabash" (Ibrahim Mammadov), which includes dramatic theater, ballet and panto. The "Deceived Stars" (Mammad Guliyev) operas combine the elements of the mima.

As it is known, mugam-operas play a special role in the process of creating national opera. In this regard, it would be more appropriate to pay special attention to mugham operas in Azerbaijan, which do not have analogues in the world.

The opera "Leyli and Majnun" by Uzeyir Bey Hajibeyli, first performed in Baku on January 25, 1908, opened a new page in the cultural life of Azerbaijan and laid the foundation for the first opera in the East. Following the first opera, in the next five years U.Hacibeyli's operas "Sheikh Sanan", "Asli and Kerem", "Rustam and Sohrab", "Shah Abbas and Khurshid Banu" appeared. In these years Zulfugar Hajibeyov, inspired by the opera "Leyli and Majnun", in 1916 opera "Ashyg Garib"

Muslim Magomayev's opera "Shah Ismayil" was performed in 1919.

At the same time, U.Hajibeyli created his own three comedy comedy: "Husband and

wife, "" That's it, not that "and" Arshin mal alan ". Also, Zulfugar Hajibeyov's "Fifty Years Old" and "Married Single" comedies appeared.

Although all of these works are not popular, it is a fact in the history of musical culture . Here are also the operas that have been reported in literature, but have not been played.

Two of Uzeyir Hajibeyli's operas - Leyli and Majnun and Asli and Kerem - were more successful and have been successfully performed since their inception. At the same time, because Uzeyir Hajibeyli was the author of the first opera, undoubtedly, other composers directed his works and took the principles of the opera genre as a basis for themselves.

Uzeyir Hajibeyli, who decided to create the opera, appealed to the great poet of Azerbaijan Fuzuli, which was natural because Fuzuli's poems were always considered a great example of poetry in the East. According to the composer, the depth of the idea-philosophical essence of Fuzuli's poem "Leyli and Majnun" could be conveyed to the audience, mugam.

The mugam in the East has always been loved by the people and, therefore, was able to better explain the thoughts and feelings of the heroes of the opera, the philosophical depth of the poem. The composer understood the aesthetic roots of mugham, his love for the Fuzuli tragedy. Fuzuli poetry, the composer who understood his tendency to the ghazals, used the mugams in their operas in the proper way.

It is not surprising that U.Hajibeyli, later creators of his operas and they used mugams for the new

genre - opera. Therefore, operas created in the early 20th century are called "mugham" operas and this is undoubtedly explained by the leading role of mughams in these operas and replacing traditional aria and arioso.

The author's music of U.Hacibeyli reflected in his works either folklore or simply citation of folklore - his music, to a certain extent, composed in the spirit of the composer's folk music traditions and legitimacy From his compositions - chorus, ensemble scenes (duet, trio) and orchestra episode - (invertis, curtains, intermediate intermediates).

The mugham improvisations performed by the heroes were not marked with the notes (the name of mugham departments and poetic text to be performed). In the opera was written only the music of which the author composed or worked. The composer chose his music as mugam and settled in the opera itself. Thus, the role of the author of the opera was not passive: in the dramatic development system, the location of the opera arias - mugams was not solely the singer-singer, solo singer, but the composer himself. The composer chooses Mughams according to the specific scene status, thus pointing to the fact that this or that mugham is performed in the development of events and in certain scenes of opera.

The essence of the opera's idea and content, including the mugham, originated from the majesty of the mugham art.

Libretto of U.Hacibeyli's "Asli and Kerem" (1912) opera belongs to the composer and is based on the folk epic. The main idea of the work is the love of the two young people, the power of love and praise of the spiritual world of man. The lyrical love that forms the opera's plot line ends with a tragedy. Even though the wicked can win this fight, it can not destroy pure and noble love, and the love of two young people who can not get together turns into language.

"Asli and Kerem" are in close proximity to the first opera of the composer. Here, as in the first opera, mughams are the basis of the heroes - Asli and Kerem's parties and music content. At the same time, the composer included the ashug air and rugged mughams in connection with the opera's sketch.

The opera uses "Bayati-Shiraz", "Segah", "Garabagh Shikastasi" and other mugams and these mughams are of special importance in opening images.

The opera "Asli and Kerem", as well as ensembles, choir and dance scenes, and talking episodes

available. These features enable you to define the original qualities of the "Asli and Kerem" opera.

The opera "Ashug Garib", performed in 1916 by Zulfugar Hajibeyov, is also close to U.Hajibayli's operas with many features.

The opera is based on the fragments of the "Ashyg Garib" epic. The theme of the work is the love of the two young people, their suffering for the sake of happiness,

eventually forming a lyric tales about how to get to one another.

Ashug Garib is among the mugam operas, but the composer has included some new features in his work. Zulfugar Hajibeyov's opera is moved to a lively, vibrant environment than the narrative environment in Leyli and Majnun. Here, the party of heroes, in general, improvisation it was reflected by mugam fragments, but at the same time, all the parties were "covered" with the chorus fragments. Even in the opera, the role of choir and chorus is very important. Speaking scenes are "framed" with choral fragments. Undoubtedly, this aspect comes from the traditions of the ashug sages, which are transcribed by reading fragmentary fragments.

The opera mainly deals with "Mirza Hussein segahi", "Bayati-Kurd" and

"Shushter" mugams. The image of my master is characterized by mugam "Segah". Strange party rugged mughams such as "Garabagh Shikastasi", "Cutting Cough", "Maani" are widely used. The stranger's leitmotiv is the subject of the composer's compilation based on these intonations.

"Leili and Majnun" and other operas difference with specific features lenmesine, despite widespread European countries start a new life in this kind of art displayed in the field of culture.

All of the first Azerbaijani operas known as "Mugham" operas (more "Leyli and Majnun") are characterized by certain qualities distinguishing them from the traditional European opera genre:

1) These operas were originally one of them. Later, some authors added simple types of double-phrase in many episodes in their operas.

2) Harmonization in Operations was extremely simple. Here, the orchestra is also quite simple

(in particular, in Leyli and in Majnun). In the first performances, the orchestra consisted of several violins, flutes, violets, and two targets.

3) There was no "Leyli and Majnun" opera. In his first performance, he replaced the "steering

wheel". Here are the separate numbers of the opera and their sequence was shown.

However, even within the limits of such opera possibilities of the opera, certain genres and dramaturgical signs appear in its composition. And most importantly, we can speak with full boldness about the specific features of the opera.

In many countries, composers are calling for new genres and creating their first operas (followed by European composers) from simple to complicated and referring to more popular songs and dances. Or they were satisfied with the simple type of authorship examples close to folklore.

From this point of view, the genius Uzeyir bey, inspired by an important idea of creating the first national opera based on world classical examples, is thinking of writing a genre in opera genre, laid the foundation. The opera availability capabilities and pers pektivlik likely soon work on a new quality stage of long-term viability was confirmed with: Shafiga Akhundova ( "Let's rock"), Jahangir Jahangir ( "The fate of singer"), Alizade ( "White on horseback legend ") created mugham based operas.

The mugam episodes included in the composition of the opera are of considerable importance. They are the

primary source used - Feature mugham structure yetlerienough about the long and durable.

So, based on the European model, U.Hajibeyli acts as the author of brave ideas, based on the classical opera composition (even despite the wide use of mugams). The composer is perfectly aware of the scene drama, recognizing the function of all the components of the opera genre. For this purpose, the five operas written by him are opened sequentially, with pictures and scenes based on the contrasting layers.

In addition, it should be noted that U.Hajibeyli bravely utilizes some of the great folk songs and dance samples ("Asli and Kerem" ashug songs) in a creative way. In the opera "Leyli and Majnun", the composer used or simply used oral traditionally music, just quoting from him.

In general, mugham operas by U.Hajibeyli were transformed into a major project for all composers' creativity.

M.Magomayev staged in 1919 at the beginning of the twentieth century, which plays an important role in formation and development of the genre of opera "Shah Ismail" opera deserves special attention.

The theme of the opera is one of many episodes of the ashug creativity

in the 15th century by the name of the founder of the Safavid state I Shah Ismail. The plot of the opera is based on the version of the folk epic "Shah Ismayil and Gulzar". In the work, both the throne struggle and the heroes of heroism are praised, and the feelings of lyric love are also brilliantly embodied. The main idea of the work is love and justice is the triumph of injustice. The composer dramatized the events in the opera and described the images with dynamic qualities.

From the example of U.Hajibeyli's creativity, M.Magomayev started to write operas based on the broad reference to mugham improvisation (Shah Ismayil and Arabzangi's parties). But it should be noted that M.Magomayev, who did not forget to reduce his mugam improvisation by increasing the main task of the composers during that period, he tried to approach the desired goal - to create a more generic, operative, more liberal, creative approach.

Undoubtedly, there was an example for him when he started implementing the task he had set before - U.Hajibeyli's operas and several other works created in this genre. But, unlike previous authors, we see that he interpreted the subject of M.Magomayev's appeal in a different way.

In the opera "Shah Ismail", the composer has presented a historical theme romantic. This topic, of course, has expanded the thematic-image range of the genre which is still very new to the Azerbaijani audience.

Muslim heroes of the parties and their characteristics you to think it is important to look at the importance of the opening melody in terms of weapons, however, if all else mugham music, folklore, without citation, the composition aimed at. M.Magomayev increase its copyright music, mugham improvisation as possible in the lower to go in to worked.

Thus, M. Magomayev brought the mugam opera closer to the European opera type and enriched it with important elements. It is no coincidence that often music critics have noted that the opera "Shah Ismayil" is the "bridge" from the first "mugham" operas to classical opera type.

The opera "Shah Ismail" is similar to U.Hajibeyli's operas; even though mugam is an important factor in the parties of this opera, but there is no doubt in the music of this mugam-opera. First of all, the differences in the opera are related to the aria, arioso, duet and leitmotifs.

Overall, opera review, almost European opera genre in this type of de-

velopment process of children near the opera dirmaq continued on.

Following the development of the opera genre, M.Magomayev following U.Hajibeyli moves from the first examples to the classic type, but in a slightly individual way. Ü.Hacibeyli tried to synthesize all genres of folk music and to get new quality, new opera style from this synthesis.

M.Magomayev, as U.Hajibeyli, refers to all genres and forms of Azerbaijani music and enriches it with elements of European musical thinking. The composer tried to "Europeanize" the mugam opera, bringing it closer to the European type.

Different creative personalities have the same purpose and the same basic task, leading them to the unity of European genres, genre norms with national traditions.

The content of the issue, the opera content, as well as the diversity of individual creativity have also been reflected in the style of operas, which defines the future development of styles of Azerbaijani opera.

In modern times, a creative source of mugham, the characteristics and laws of this genre intonation benefit from deeper and broader way to go into the running to attract the attention of composers see that. In the second half of the twentieth century, the au-

thors appealed to mugam-opera traditions in conjunction with the richest new technology and modern music system laws. Shafiga the second half of the twentieth century, Akhundova "Let's rock", Jahangir Jahangir, "The fate of singer" mugham operas written a little later Firangiz Ali-zade, "White horse boy" rock music merged with the style of mugham opera dirmisdır.

In 1972, Shafiga Akhundova's opera "Bride's Rock" was performed on stage of the Azerbaijan opera and ballet theater. Following the operas of U.Hajibeyli and M.Magomayev, this musical-scene work was an opera with an important place in the genre of mugam and traditionally oral tradition for mugham operas.

In the opera "The Bride of the Bride," the author uses the mugams in their characteristic characteristic. However, unlike UHacibeyliden, S.Akhundova this or any other specific Muga Min satisfied with fragments of some additional tips to singers.

It should be noted that the whole style of the opera gives a basis to talk about mugam tradition created by U. Hajibeyli. Akhundova, in turn, tried to keep this tradition throughout its creative work. The composer also sought to continue the trend of organic existence of mugham traditions, mugham forms with European opera forms.

At the same time, it should be noted that S. Akhundova managed to establish a wider connection with the European opera: in the "Bride's Rock" in the context of the mugham orchestra party.

Thus, the improvisation in the opera is presented as both classic and author tradition, which is assigned to two qualities - mugam performers. Nevertheless, the opera in the opera reveals the mugammaic principles of such fragments.

The opera parties of the opera are distinguished by the simplicity of the musical language and consist of traditional opera forms.

S. Akhundova's opera is another step in the search for new forms of expression, as well as inclusion of mugham performances into a traditional opera-based orchestra.

The traditions of Mugham were also developed in the opera "The Fate of the Lady" by Jahangir Jahangirov.

The unique use of mughams has found its fascinative embodiment in the opera. The opera is dedicated to the fate of one of the khands who lived in the early part of last century.

The work has improvisational, dramatic-resilient, and contemporary western music, and this music is presented in a slightly dismal performance. It should also be noted that the

melodic language of solo parties corresponds to the traditionally operative opera tradition. Therefore, the arias are often replaced by aryozo-receptors based on mugam refreshed by the author.

The opera has many developed ensembles and choir scenes.

At the same time the expressive nature of the episodes of the Opera Recitative the attention it deserves. Here

spoken episodes often accompanied by lexicars performed by the orchestra. They are disgusting

is replaced by the ensemble and the opera scenes narrated ciliyi is highlighted.

The hero of the opera, Mir Sayid, was entrusted to the dynasty. However, C. Jahangirov only uses the method of transferring mugham samples ("Simayi-shams") to the party only once. The composer creates original musical pieces of improvisation, which is closer to mugam, and combines tradition with novelty.

Composer mugham combines natural vocal parties with a harmonious orchestral accompaniment and incorporates new intonational small readings into typical mugam readings. During the development of events, music episodes based on the ghazals played at Mir Said's party

were composed by Jahangir Jahangirov himself - coffins, segahs, chairs, and rastda.

C. Jahangirov has freely included intonational traits specific to composer's writing in Azerbaijan, especially his musical style and style, in mugham's traditional intonation environment. The feature of mugham in the opera's melodies is that mugham is featured here as a singing, accompanied by harmonic and tembr shades, and rich orchestral accompaniment.

Some episodes in the opera show the unity of mugam and professional composer skills.

In one of the episodes, C. Jahangirov incorporates elements of jazz harmony to his penitentiary return.

Cahangirov, who synthesizes modern music with mugham, is able to create a special kind of opera arioso that reveals the novelty of the composer's opera genre.

Another example of using Mugham traditions in the opera genre is Firangiz Alizadeh's "Aghatli Boy" rock opera. F.Alizadeh U.Hajibayli his work, and later to reflect the principles of opera appeals Jahangirov ciet made. In accordance with these principles, one of the vocal parties (the main party) is intended for mugam performers. The author specifically mentions the

mugams (singer and instrumentalist), which the performer must perform in advance. According to the author, speaks on stage every mugham events, dramatic events by the author of the content is compatible with, or qiyemetlendiril mesini reflects.

According to the concept of the composer, mughams are performed by vocal in the accompaniment of the rock ensemble. Mugam episodes are written by F.Alizade and these episodes have nothing to do with mugham monody. The mugam does not sound completely in the opera. But the opera is always perceived as a musical piece by mughams. The composer incorporates the mugam material into his music. This music is derived from mugham, but it does not imitate ordinary performances. The most important thing is that mugham tematism is included in the author's novel on the basis of new technological methods - dodecaphone, aleatory, series.

As we have noted, F.Alizade's opera is rock opera. Here, the mugam genre is genuinely merged with orchestrated by rock music elements, or is associated with them. Both genres have their own improvisation traditions. More precisely, in these two genres, there is a tradition of working out the source material repeatedly in different variants, depending on the

artist's fantasy. However, it should be noted that in mugham and rock genre it appears in different forms with various intonation additions.

Rock music is quite different from Mugham for its thematic meaning. It is different by its intonation, and the originality of this music is less bright. Rock music does not have the original theme. There are no rules showing the opening of the tune in rock music.

In addition, mugham is a monodic art, and rock music is polyphonic, with rich harmony and original rhythm.

In rock music instrumentalists create a bright background effect for vocalist solos.

Rock music is played on electrodes, electromagnets, wind instruments, electronic devices, especially in a synthesizer.

The theme of the opera tyranny and freedom, slavery and emancipation of the people haq qindadir. It is close to the teleoperative due to the genre of Opera. Theory of a symbolic sign of the work with the allegorical form is submitted. The symbol of the Aghatli boy, who freed the people, is symbolic. F. Alizadeh is a subject-matter

#### **Develops music freely.**

Thus, new forms of expression, possibly the mugham

F. Alizadeh luyunu, at the same time, music, rock, classical, he has proved once again the possibility of a connection between the means.

#### **Result**

Therefore, in the short period of dynamic development in the history of opera that occurred several qualities, including the Feature yetlerine attention to. The Azerbaijani composers ensured the uniqueness of the traditional genre, which was characteristic of their national cultures, in the process of the development and development of opera art, which allowed them to belong to a particular group of interest in their national character.

From the history of the world music it is known that the most famous opera composers have cited folk music in their work. True, we observe that national folklore sources are not so clearly expressed in many works. However, in the early years of the genre, folk creativity was not only a component of the source, the source of reference or the work, but also as the driving force of the development of dramaturgy.

The formation of the Azerbaijani mugham opera style and intonation tune-facto factor should be noted that the importance of this kind of national music lugunuis.

Azerbaijani composers took considerable steps in terms of the synthesis of Western music traditions of East and West. The formation of the Azerbaijani opera on this road was an important event. The opera performed by mugams came from historical necessities and aesthetic demands.

The composer, who has set an important issue as the embodiment of a genre popular in European culture, has acquainted his listeners with art that is familiar to them, with the help of the genre, which is now popular and popular in many countries' experience. The mugam would meet these requirements. In addition, Azerbaijani mughams originated from the high poetry of Fizuli, as a ghazal was read on the basis of poetic genre mughams. Especially Fizuli's ghosts are so popular and popular among the people so far.

Studying and studying the history of Azerbaijan opera reminds us of Naples culture from the history of Western Europe in the XVII-XVIII centuries. From the end of the XVII century and in the 18th century on the stage of many European countries, seria-operas were very popular and in these operas, which had not been for a long time, the essence of feelings and feelings, regardless of their character and character, was considered to be essential.

More specifically, the feelings and emotions expressed here were not related to the identity of the hero of the opera. So any hero of the opera could read about love and sorrow, hope and hatred. Expressing these feelings in the opera was more important than the hero's personal characteristic.

Thus, the composers talked about their heroes, expressing their general feelings and mood in the arias they performed. Therefore, because the main numbers in the opera did not relate to specific ideas and content, it would be possible to transfer one or another opera to another, regardless of the content and plot of the opera.

One can also note that mughams were not a tool in the hands of singers to demonstrate their vocal, vocal possibilities. More precisely, the composer did not envision them for singers who want to show their vocal abilities. In Seria operas, every singer-hero demanded that an aria be made, so that you can discover his vocal qualities and present them in a brilliant way.

In addition, mughams were chosen by composers so that they could be included in the overall root of music for their genius intonations. Thus, the mughams brought by the authors to the opera became one of the main factors for the approach of the theater to the masses, and one of the reasons that

helped to increase the number of those present.

The specificity of national opera music, its style features all of these different genres and different works in a single group - in Azerbaijani operas. The artistic effect of Opera works has a real purpose, its national identity is broad and important.

Certainly, there is an unconditional logic, internal law, in the sequence of the dynamic process of opera culture. The opera art has become more intensified and enriched the range of the genre and enriched the opera culture of the twentieth century.

### References:

1. Vaynchop U. "What we must know about opera", Music. Publishing, Leningrad section, 1967
2. Gassimova S. "Azerbaijan music literature", I part, p.50., "Adiloglu" publishing. Baki, 2009.
3. Gassimova S. On the history of Azerbaijan operas and ballets (1908-1988), Baku, "Adiloglu", 2006. p. 232.
4. Aliyeva F. XX century Azerbaijan music: face and face. Baku, Elm, 2007, 314 p.



PENN STATE UNIVERSITY PRESS  
[CART \(0\)](#)



REALITY'S FUGUE

Reconciling Worldviews in Philosophy, Religion, and Science



PENN STATE UNIVERSITY PRESS



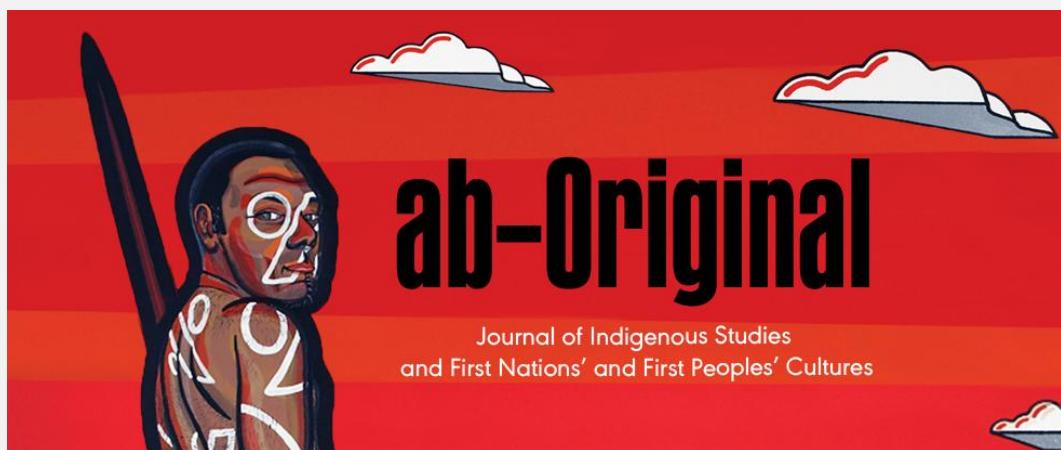
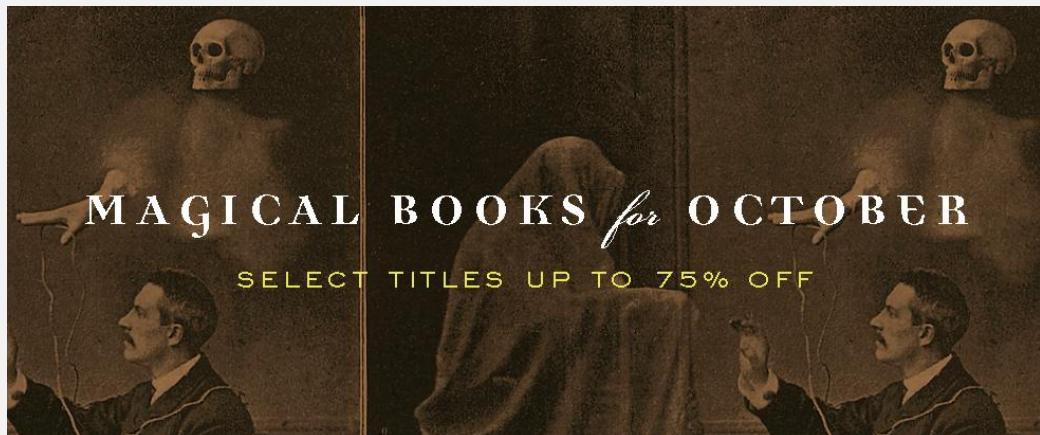
**EISEN BRAUNS**

An Imprint of Penn State University Press

**Scholarship on the ancient Near East and Biblical studies for the 21st century**

We're pleased to announce that Eisenbrauns, Inc., is now an imprint of Penn State University Press. This new partnership ensures the continuation of Eisenbrauns's internationally renown publishing program in ancient Near East history, linguistics, archaeology, and biblical studies and reaffirms PSU Press's commitment to relevant, foundational scholarship.

pittsburgh  
university of pittsburgh press





PENN STATE UNIVERSITY PRESS



EISEN BRAUNS  
An Imprint of Penn State University Press

**Scholarship on the ancient Near East and Biblical studies for the 21st century**

We're pleased to announce that Eisenbrauns, Inc., is now an imprint of Penn State University Press. This new partnership ensures the continuation of Eisenbrauns's internationally renowned publishing program in ancient Near East history, linguistics, archaeology, and biblical studies and reaffirms PSU Press's commitment to relevant, foundational scholarship.



THE PENNSYLVANIA STATE UNIVERSITY PRESS

[info@psupress.org](mailto:info@psupress.org)

820 N. UNIVERSITY DR. USB 1, SUITE C  
UNIVERSITY PARK, PA 16802-1003

pittsburgh  
university of pittsburgh press